

Folds of the Mind

Composer's Notes:

SET-UP

Player III is to remain seated on the floor for the duration of the piece, excepting any spots where movement is indicated. A pillow or mat may be used for comfort, of course.

Refer to graphic for set-up arrangements.

Players IV and V share the large gong.

Various beaters are indicated throughout the piece. When not specifically indicated, choice is left to the players' discretion.

It is suggested that, if possible, the bass drum be in a nearly horizontal position.

The Child's Piano part is written for a chromatic children's piano. If one with the proper range cannot be obtained, octave displacement is acceptable. A celeste may also provide a substitute, or a dynamic sensitive synthesizer imitating the sounds of a music box, and if these other substitutions cannot be made, then orchestra bells may be used. However, the selection of instrumentation must be representative of the child-like nature of this part. If the celeste is selected, it may be played by a player outside the original set-up, and the percussionist may remain on the floor, with their instruments.

GENERAL NOTES

The speaking parts are intermingled throughout. Many times, the same phrase echoes throughout the ensemble. To better understand the purpose of these words, imagine the inner workings of the mind, where memories and words flash in and out like a thousand slides in a haphazard slide show. Here there is a word, then there, here a memory, then gone again to those inner expanses that we cannot reach consciously.

"Ssh!" is to be carried out over the duration indicated.

Tunings for the timpani are indicated to help facilitate changes.

Some sections require that the percussionist play more than one instrument at a time (Ex. m.22 in Perc. IV). Though the changes are difficult, they are possible.

Rubato sections are to lack the strict time of the surrounding sections. Follow the musical lines and phrasing for indications of tempi.

M.44 begins a cadenza for the Flute.

The Timpani Bowl part requires the percussionist to strike the bowls of the timpani with SOFT mallets (so as not to damage the bowls). The sound is akin to metal bowls used for Eastern sounding pieces. Find the "sweet spot" of the bowls, the area that resonates the best. Four mallets may have to be used.

The Brake Drum may be obtained from any junk yard, or from a car of someone you dislike.

Percussionists II and IV have the indication *Dancing* at measure 86. It may be useful to play through that section to measure 99 alone, so that it will be easier to understand how their rhythms fit together. Their part is a variation on the *Son Clave* while the rest of the ensemble continues on their merry way.

Shell Chime and Wind Chime indications are approximated based on placement in the measure. The general direction of the lines indicate the direction to play the wind chimes. The shell chimes are to simply be caressed by the fingers, as if a gentle breeze were blowing through the concert hall. The volume of the shell chimes should never exceed *mf*.

The *Maestoso* at measure 109 is to be played grandiosely, dramatic almost to a fault, as is the following gong strike. Imagine falling asleep in class, only to have the teacher ever so graciously slam a book on your desk.

"Small Gong" is to be no smaller than half the size of the large gong. The large gong is to be the largest gong that can be obtained, though I would not recommend anything exceeding eight feet in diameter

The *Not in Strict Time* section of the piece removes us from the constraints of the beat. Strange words, coming from a percussionist. Nevertheless, the flautist should memorize this section of the piece, so that she can better perform it. Hopefully, the performance shall be on a large stage, so that this section does not pass too quickly. The diagram provided indicates the lettered positions in the score. The entire section entirely depends on the pace at which the flautist saunters to each indicated position in the ensemble. The breath marks only indicate the end of the phrase, she may breathe where she likes. Also, the rhythm indicated is approximated and relative. In other words, do not pay attention to the exact length of the music, instead play it relatively to the others within the same phrase. It is suggested that the flautist walk slowly, sometimes painstakingly, to the designated location. She may stop walking and pause if she wishes, then continue. Space is the importance here. The other players have the flute part cued in their music, so they may approximate where the phrase is, and play their parts in relation to where the notes are indicated. (Ex. Player II would wait for the F sharp in the flute part before strike the F natural on the vibes). Percussionists I and IV also find they must move, and strike the notes randomly on their triangles that are indicated. The notes may be played closely, or may be played spread out, so long as the sense of space is kept.

The waltz is self-explanatory, though it would be nice if everyone could seem cheerful at this section. It is light and airy, carefree, like a feather in the wind.

Unexpectedly must be that. Give little nonmusical warning that it is coming. (Ex. Getting your body tense with the anticipation of striking a brake drum as if there is no tomorrow, so incredibly excited at the prospect that your eyeballs seem about to fall out of your sockets.) Once the part starts, though,

The rhythmic motive in measure 177 is Morse code for SOS. (If it is OSO, I apologize for my ignorance).

For "spoken in a dull monotone", think Ben Stein, or like a group of brainwashed zombies that have been led by some higher intelligence to quote incessantly words swimming about in the mind.

A whisper is just that.

At 217, the flautist plays the given melody, and then begins to walk backstage, repeating it and improvising new rhythms for it at random tempi . She continues to play it backstage until the final measure. Keep the same dynamic level.

Player II, make sure not to hurt anyone when you throw your sticks. It is bad PR.

Follow the indications for movement instructed. Place yourself in this sound landscape, becoming these bizarre characters in this play that never was. Utilize your ability to perform, making yourself a part of this enigma. What the ear hears and what the eye sees play an integral part in this piece.

I thank the St. Aquinas Percussion Ensemble, "Rupe", and Sarah Makowski for being willing to embark upon this journey with me. I hope you will not regret it.

Gong

H

C

B

H



H
(seated on floor)



A

H



D

E

Folds of the Mind

Dedicated to Sarah Makowski and the St. Aquinas College Percussion Ensemble

by Sabrina Pena

♩ = 100

Flute

Perc I

Spoken with Agitation

S.Cym

Spoken in a dull monotone

f Emp-ty!

f

mf The swings aarc emp-ty.

Perc II

Spoken in a dull monotone

mf The swings aarc emp-ty.

Perc III

Child's Pno

mp

Perc IV

(Whispering)

Small Gong

(To BD w/Wood Beaters)

Emp-ty.

mp

pp

Perc V

(Timp G,A,C,D)

(Whispering)

Emp-ty.

mp

f \longrightarrow *p*

ppp

Fl

mp

P I

(To Thunder Sheet)

(Thunder Sheet: Kick violently w/Foot)

(To Tri & S.Cym)

ff

ff

P II

Spoken with Agitation

Spoken Angrily

See them!

mf

Ssh!

fp \longrightarrow *f*

P III

Spoken Angrily

Ssh!

fp \longrightarrow *f*

P IV

Bass Dr

Spoken with Agitation

Bass Dr

Small Gong

ff

See them!

mf

ff

ff

P V

Spoken with Agitation

Slapstick

See them!

mf

ff

Sweetly

♩ = 60

Fl 17 *mp* *f* *p* *mp*

P I 17 Tri *pp* Tri S.Cym (w/Stix) *mp*

II 17

III 17 (To Tamb.) Tamb. *mf*

IV 17 Tri Bass Dr *mp*

V 17 (Gong L.V. Throughout) *ppp* (Tune Timp to F Sharp, A, C, F Sharp)

Fl 26

P I 26 *f*

II 26 (To T.Blks) T.Blks *p*

III 26 (To Child Pno) *mf*

IV 26 (L.H. to S.Cym w/Stix) 3

V 26 (To Chimes)

35

mf *Rubato* *p*

35

mp

35

mp

35 To Vibes (Motor off) 3

mp

35

mp

35

pp

35 Chimes

p (To Timp)

43

Accel.

mf *f* *p* *ff* *pp* *f*

43

43

43

43

43

43

p *f*

49 *pp* *mf* *p* *p*

Fl

P I

II

III

IV

V

55 *f*

Fl

55 (to Bongos) Bongos *mp*

P I

55 (To Toms) Spoken in a dull monotone Toms *mf* *mp*

II

55 Child's Pno *mp* (To Ratchet)

III

55 Spoken in a dull monotone (To Low Toms)

IV

55 Spoken in a dull monotone (Tune Timp. G#, C, D, F#)

V

The swings are - emp - ty. *mf*

Emp - ty! *f*

Emp - ty! *f*

63

Fl *p* *mf*

P I *f* *pp*

II Toms *mf* *f* *pp* (To T.Blks)

III Ratchet *f*

IV Low Toms *mf* *f* *pp* (To BD w/Hard Beaters)

V (To Timp Bowls w/ timp mallets) (Timp Bowls) *ppp*

70 $\text{♩} = 120$

Fl *pp* *mf*

P I (to Mar.) *f* *mp*

II T.Blks (to Toms & S.Cym) (2 Med.Toms & S.Cym) *f* *mf* *mp*

III Ratchet (To Child Pno) Child's Pno *f* *mf*

IV BD w/hard beaters (To Low Toms & BD) *ff*

V (To Timp) *ff* *mf*

76 *Tratt.*

Fl *mp* *f* *p* *mp* *p*

P I *mp*

II (to Br. Drums)

III *pp*

IV Low Toms *p* *f* (To Small Gong)

V (To Chimes) (To Timp A, C, D sharp, E) *p*

Spirited and Violent
♩ = 120

Fl *sfz*

P I *Solo* *mp* *ff*

II Brake Dr (to Toms & S.Cym) *f* *ff*

III *ff*

IV Small Gong (To BD and Low Toms w/Timp Mallets) *f* L.V. Low Toms *f* Bass Dr

V *ff p* *ff* *pp*

86

Fl

P I

mf

mp

86

II

p

Dancing

III

(To Shakers)

Dancing

Shaker

mf

IV

Dancing

p

V

(To Chimes)

Chimes

mp (L.V. throughout)

pp

92

Fl

Rit.

P I

f

92

II

III

(To Child Pno)

IV

V

mf

(To Triangle)

Tri

mp

Moderato

♩ = 75-85

Lyrally

Fl 99 *mf*

P I 99 *sub mp* (To Shell Chimes) Shell Chimes

II 99 *mp* To Vibes (Motor off) 3

III 99 *p*

IV 99 (To Wind Chimes) Wind Chimes (To Large Gong)

V 99 (To Timp G,B,D,E) *mp*

Maestoso

Lively

♩ = 135

Fl 109 55

P I 109 *f* *mp*

II 109

III 109 *f* *mp*

IV 109 Large Gong *ff* L.V.

V 109 *p* *f p*

115

FI

P I

II

III

IV

V

(Motor on - Rapid Motor)

mf

con pedale throughout

mf

f

p

(B to B Flat)

mp

Rit.

♩ 85

121

FI

mp

mp

P I

121

p

(To WoodBlock)

Woodblock

ppp

II

121

Spoken with Agitation

Vibes

The swings are emp - ty.

mp

mp

III

121

(To Shakers)

Spoken with Agitation

Shakers

The swings are emp - ty.

mp

mf

pp

IV

121

(To Tri & Low Tom)

Tri

Low Tom

ppp

V

121

(To Chimes)

Chimes

p

pp

Fl 128 *f* *mp* *p* *mf* *p* *mp*

P I 128

II 128 *mf*

III 128 *mp*

IV 128

V 128 *mp*

Fl 134 *f*

P I 134 (To Triangle)

II 134 *p*

III 134 *f* *p*

IV 134 (To Wind Chimes & Small Gong) Wind Chimes *mf* Small Gong *mp*

V 134 (To Large Gong)

138

Fl *p* *f* Walk to A *ppp* Not in Strict Time Walk to C *mf* Tri

P I 138 Tri *pp* (Unison w/Kid Pno)

II 138 *f* *p* Fl. *mp* con pedale throughout

III 138 Fl. *mp* (Unison w/Tri)

IV 138 (To Triangle) Fl. Walk slowly to C, striking Tri 5X before reaching C

V 138 Fl. *Innocently* Large Gong

142

Fl Walk to B *p* Walk to E *mf* *ppp* (Walk to D) *f* 145

P I 142 Marimba

142 Walk slowly to A, Striking Tri 3X before reaching A (At A) *pp*

II 142 L.V.

III 142 Child's Pno *mf*

IV 142 (at C) *pp* (To BD) Bass Dr *mp*

V 142 (To Triangle) Tri *mp*

149

Fl

P I

mf

149

II

mf

mp

con pedale throughout

III

mp

IV

V

160

Fl

f

P I

f

160

II

f

III

f

(To Tamb.)

IV

(To Low Tom & Wind Chimes)

V

(To Chimes)

f

Unexpectedly

♩ = 110

Fl 171 *p* *mf*

P I 171 *p* *pp*

II (To Brake Dr) Brake Dr 3 *ff* To Vibes

III 171 Tamb 3 *ff*

IV 171 Low Tom *ff* Wind Chimes *mp*

V 171

Fl 179 *f* *mp* *f* *mp*

P I 179 (To Bongos and Shell Chimes)

II 179 Vibes *p* *Senza Pedale*

III 179 (To Ratchet) Ratchet *mp*

IV 179 (To BD) Bass Dr *mp* *p*

V 179 (To slapstick) *pp*

188 *accel.* *Chaotically*

FI *ff*

P I *Bongos* *Spoken in a dull monotone* *(Shouting)*
The swings are emp - ty. *mf* *f* *Emp - ty!* *ff*
Shell Chimes *mp*

II *(To T.Blks)* *Spoken in a dull monotone* *T.Blks* *(Shouting)*
The swings are emp - ty. *mf* *f* *Emp - ty!* *ff*

III *Spoken in a dull monotone* *(Shouting)*
The swings are emp - ty. *mf* *ff* *Emp - ty!* *ff* *(Shouting)*

IV *Spoken in a dull monotone* *(Shouting)*
The swings are emp - ty. *mf* *ff* *Emp - ty!* *ff*

V *Slapstick* *Spoken in a dull monotone* *(To Timp G,C Sharp,D,F)*
The swings are emp - ty. *ff* *mf*

196 *Rit.* *Mystically* *J. 80*

FI *mf*

P I *(To S.Cym)* *(Whispering)* *S.Cym* *(Cym. Dome W/stick)* *Spoken in a dull monotone*
Emp - ty. *p* *f* *Stuck in-side. No* *mp*

II *(To T.Blks. & S.Cym.)* *(Whispering)* *S.Cym* *Spoken in a dull monotone*
Emp - ty. *mp* *f* *Stuck in-side. No* *mp*

III *(To Child Pno)* *(Whispering)* *Child's Pno*
Emp - ty. *p* *mf* *pp*

IV *(Whispering)* *Spoken in a dull monotone*
Emp - ty. *p* *Stuck in-side. No* *mp*

V *196 Timp* *Gliss* *pp*

205

Fl

pp

P I

lon - ger es - cape. Stuck in - side. No lon - ger es no es - cape Ssh... *pp* Stuck side side no

205

II

lon - ger es - cape. In in - side No No No No No Ssh... *pp* Stuck side side no

205

III

ppp

205

IV

lon - ger es - cape. In in - side No No No No No Ssh... *pp* in in - side No

205

V

Stuck in - side. No lon - ger es no es - cape Ssh... *pp* in in - side No

212

Fl

mp (Walk Slowly Backstage while repeating melody continuously. Not in str Repeat Melody Etc. to end of p

P I

lon - ger es no lon - ger cape Ssh...

212

II

(To Toms)

lon - ger es no lon - ger cape Ssh...

212

III

(Whispering)

no, no, no, no *mp*

212

IV

(To Large Gong)

no no no no *pp*

212

V

(To Timp Bowls w/ timp mallets)

no no no no *ppp*

220

FI

220 (To Triangle) (Walk rapidly offstage)

P I

220

220

220

II

220

Toms (Throw sticks to ground, and walk to B, D, E, and offstage)

220

III

(To Shaker) (Walk to C, B, E, then return to original spot, playing shaker sporadically throughout)

220

IV

220

V

220

230

FI

230

P I

230

230

230

II

230

III

(When arrive at original position, place shaker on ground. Sit quietly w/eyes closed)

(Whispering)

I'm too young.

IV

230

V

230

(Whispering)

I'm too young.